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# *The*

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# ALL TIME BEST

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# *Collection*

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Production: STEPHEN CLARK and SADIE COOK

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## AIN'T NOBODY

Words and Music by  
DAVID WOLINSKI

Medium Funk

Em D/E Em D/E


*mf*

Cap - tured ef - fort - less - ly. That's the  
I've been wait - ing for you. It's been  
I wait for night - time to come, to bring you


D/E Em Cmaj7 D/C Cmaj7

way so to it was. Hap - pened so nat - 'ral - ly, I  
I knew just what I would do  
I can't be - lieve I'm the one;

D/C                      Cmaj7                      Em



I did not know — it was — love.                      The next thing  
 when I heard your — song. —                      You filled my  
 I was so lone — ly. —                      I feel like



D/E                      Em                      D/E                      Em



I felt — was you —                      hold — in' me — close. —  
 heart with — a kiss; —                      you gave me free — dom. —  
 no one — could feel; —                      I must be dream — ing. —



Cmaj7                      D/C                      Cmaj7



What was I gon — na do? —                      I let my —  
 You knew I could not — re — sist. —                      I need — ed  
 I want this dream to — be real. —                      I need this



D/C

Cmaj7

Bsus4 2 fr.

D/B

self go. \_\_\_\_\_  
some - one. \_\_\_\_\_  
feel - ing. \_\_\_\_\_

And now we fly \_\_\_\_\_ through the stars \_\_\_\_\_  
And now we're fly - in' through the stars \_\_\_\_\_  
I make my wish up - on a star \_\_\_\_\_

Cmaj7

D

Em

D/E

Em

\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_  
\_\_\_\_\_ and hope this night will last for-ev - er. \_\_\_\_\_

1. D/E

Em

2. D/E

Huh, huh, huh, huh. \_\_\_\_\_

Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter,

Em7 D/G D/A C

makes me hap - py, makes me feel this \_ way.

Em7 D/G D/A C

Ain't no - bod - y loves me bet - ter than you. —

To Coda

Em D/E Em D/E

The musical score is written for guitar and piano. It features a melody line in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#). The score is divided into four systems, each with a guitar part and a piano part. The lyrics are written below the melody line. The guitar part includes chord diagrams for Em7, D/G, D/A, and C. The piano part includes a 'To Coda' section. The score ends with a final chord diagram for Em and D/E.

D. S.  $\frac{5}{8}$  (no repeats) al Coda  $\text{Coda symbol}$ 

Em D/E Em D/E

Coda C Em D/E

bet - ter than you. At We

Am7 D Em D/E

first stare you put your arms a - round me,  
in - to each oth - er's eyes,

Am7 D

then and what you put see your charms a - round me.  
and what we see is no sur - prise.

Em D/E Am7

I can't re - sist this sweet  
We've got a feel - in' most

D 1. Em D/E

sur - ren - der on  
would treas - ure

Am7 D 2. Em D/E

a night so warm and ten - der.

Am7 D D. S.  $\text{ff}$  and fade

and a love so deep we can - not meas - ure.



# ANYTHING FOR YOU

Words and Music by  
GLORIA ESTEFAN

Moderately ♩ = 69

*p*

(with pedal)

G(9) Gmaj9 D7sus D11 Gmaj9

G(6/9) (L.H.) G(9) Gmaj9 D7sus D11

C G/B Am Am7/D D7 G(9)

An- y-thing for you,— though

Am7/D D G(9) Dm7 F/G G7

you're not here.— Since you said we're through,— it seems like years.— Time keeps

Cmaj9 G/D

drag - ging on\_\_ and on,\_\_\_\_ and for - ev - er's been\_\_ and gone.\_\_\_\_ Still, I can't

Em7 C(9) Dsus D

fig - ure what\_\_ went wrong.\_\_\_\_ I'd still do

G(9) D7sus D G(9) D/E Em7

an - y-thing for you;\_\_\_\_ I'll play your game.\_\_\_\_ You hurt me through and through, but you can

Dm9 G7sus G7 Cmaj9

have your way.\_\_\_\_ I can pre - tend each time\_\_ I see\_\_\_\_ you that I don't

G/D (D2/G) G/D Em7 A7

care and I don't need\_\_\_\_ you. And though you'll nev - er see\_\_ me cry - ing; you know, in-

C/D D C/D D G(9)

side I feel like dy - ing. And I'd do an - y-thing for you, — in-

Dsus D G/B G/A G

spite of it all. — I've learned so much — from you; — you

*cresc.*

Dm7/F G/A C/D

made me strong. — Don't you ev - er think that I — don't love — you, that for one

*mf*

G/D C/D

min - ute I — for - got — you. But some-times things don't work — out right, — and you just

Dm9 Dm9/A F/G G7/B Cmaj7

have to say — good-bye. — I hope you find some-one to please — you, some-one who'll

*cresc.* *f*

G/D G/B G Em7

care, and nev-er leave — you. But if that some-one ev - er hurts — you, you just might  
*dim.*

Dsus7 D7

need a friend — to turn to. And I'd do  
*p*

G(9) Dsus7 D

an - y-thing for you; — I'll give you up, — if

G D/E Em7 Dm7 G7sus G

that's what I — should do — to make you hap - py. I can pre -  
*cresc.*

Cmaj9 G/D

tend each time — I see — you that I don't care and I — don't need — you. And though in-  
*mf*



Em7 G/A Dm7 Dm/A G7sus G7/B

side I feel like dy - ing, you know you'll nev - er see me cry - ing. Don't you ev - er

Cmaj9 G/D

think that I don't love you, that for one min - ute I for-got you. But some-times

Em7 G/A Dm9 Dm9/A G7sus G7/B

things don't work our right, and you just have to say good - bye.

Cmaj7 G/D

*Instrumental Solo.*

*Repeat ad lib. and fade*

Em7 Em7/A Dm7 Dm7/A G7/B

# THE BEST

13

Words and Music by  
MIKE CHAPMAN and HOLLY KNIGHT

Moderate rock

F



The first system of musical notation for 'The Best'. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is common time (C).

F

F6

Fmaj7

F



(1.) I call you, I need you, my heart's on fire. \_\_\_\_\_  
(Verses 2 & 3 see block lyric)



The second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has a repeat sign at the beginning of the second measure. The piano accompaniment continues with the same rhythmic pattern.

F6

Fmaj7

F

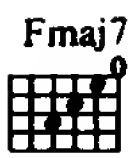

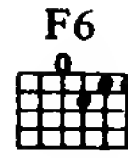
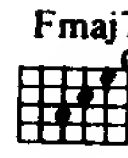
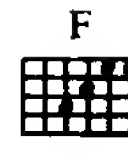

F6



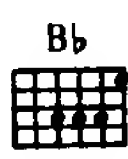
You come to me, come to me,



The third system of musical notation. It continues the vocal and piano parts. The vocal line has a repeat sign at the beginning of the second measure. The piano accompaniment continues with the same rhythmic pattern.

wild and wired. \_\_\_\_\_ Oh you come to me,



1. give me ev - 'ry-thing I \_\_\_\_\_ need. (2.) Give me a

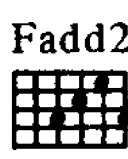

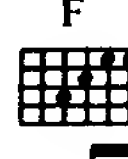
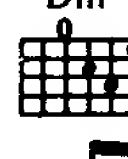
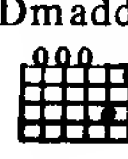
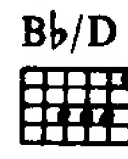
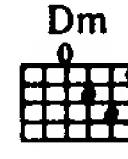
3







2. You're simply the best, \_\_\_\_\_ bet-ter than

all \_\_\_\_\_ the rest, \_\_\_\_\_ bet-ter than a - ny-one, \_\_\_\_\_ a - ny-one I've

C F Fadd2

e - ver met. — I'm stuck on your heart, —

Fsus4 F Fadd2 Fsus4 F

I hang on ev - 'ry word — you say, — tear us a - part —

Dm Dmadd4 Bb/D Dm C

To Coda ♦ D.%. al Coda

— ba-by I would ra-ther be — dead. (3.) In your

♠ CODA Bb

Each time you leave me, I start los-ing con-trol — you're



Dm Bb



walk-ing a - way\_ with my heart\_ and my soul.\_ I can feel your rhy- thm





C D



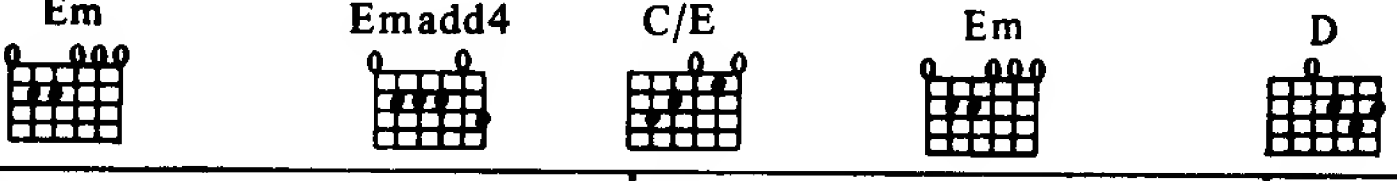
when I'm a - lone.\_ Oh ba - by, you're my soul.\_



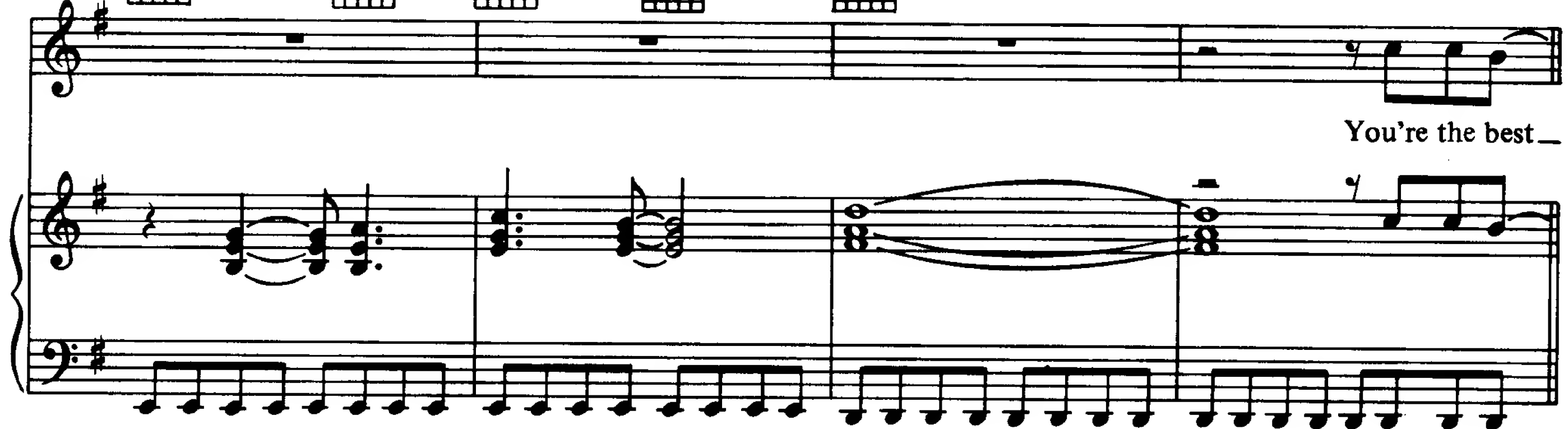
G Gadd2 Gsus4 G Gadd2 Gsus4 G



Em Emadd4 C/E Em D



You're the best\_



bet-ter than all — the rest, —  
I hang on ev - 'ry word — you say, —

bet-ter than a - ny - one — a - ny - one I  
tear us a - part, ba - by I would

1. e - ver met. — I'm stuck on your heart —  
ra - ther be — dead. Oh...you're the best. —

**VERSE 2:**

Give me a lifetime of promises, and a world of dreams  
Speak the language of love like you know what it means  
Mm, and it can't be wrong  
Take my heart and make it strong babe.

**VERSE 3:**

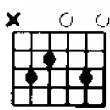
In your heart, in the stars, every night and every day  
In your eyes I get lost, I get washed away  
Just as long as I'm here in your arms  
I could be in no better place.

## CRAZY FOR YOU

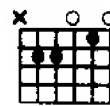
Words and Music by  
RICHARD WERMERLING

(♩ = 102)

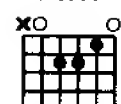
Cadd9



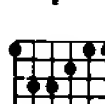
Cadd9/B



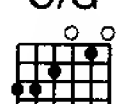
Am



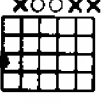
F



C/G



G5



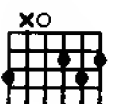
A5/G



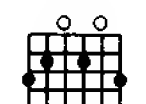
C/G



D/G



Gadd9



G



In - tu - i - tion tells me what I'm miss - ing when I  
Ten more pa - ges and your work is o - ver for an -



F



look at you, so tell me hon - ey, am I  
- oth - er day, well there just has to be some



G



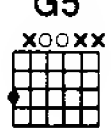
F




dream - ing, or do you feel it too?  
oth - er way for you to pay your way.



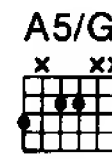
G5




'Cause I feel that you know, ah you've got me



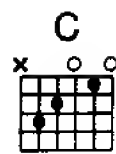
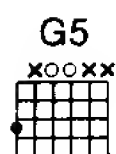
A5/G



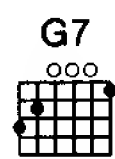
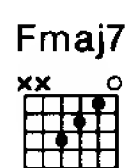
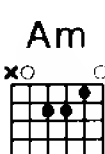
C5/G



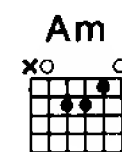
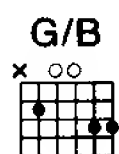
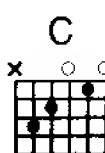




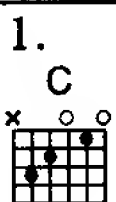
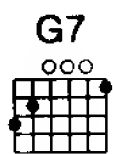
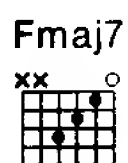
just where you want me, I'm crazy, crazy for



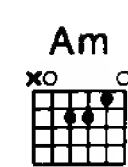
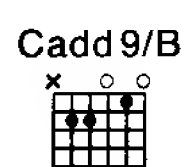
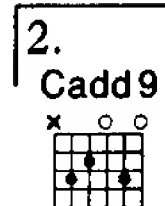
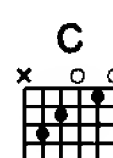
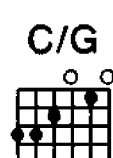
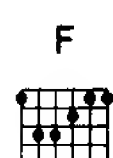
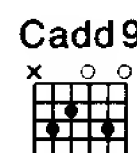
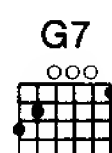
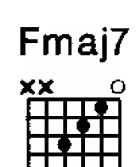
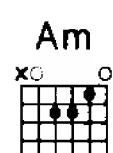
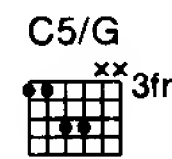
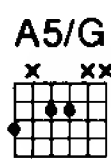
you, and there's nothing that I won't do,



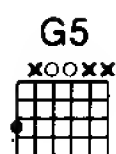
I'm caught by the look in your eyes, and it's



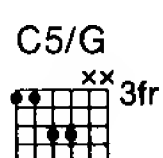
all for the love of you.

I \_\_\_\_\_ feel that you\_\_ know, ah you've got me

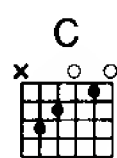


just where you want\_ me, I\_\_\_\_\_ feel that you\_ know,

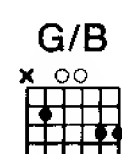


N.C.

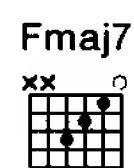
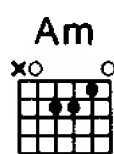
ah you've got me just, just where you want\_ me.\_\_\_\_



Vocal ad lib.

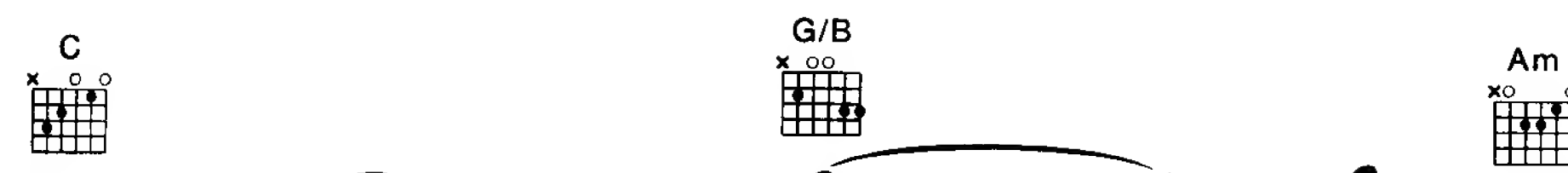


I'm cra - zy, cra - zy for



you,\_\_\_\_\_ and there's no - thing\_ that I won't\_ do,

C G/B Am



I'm caught by the look \_\_\_\_\_ in your eyes, \_\_\_\_\_ and it's



Fmaj7 G7 C G/B



all for the love of you. Cra - zy, I'm cra - zy for




Am Fmaj7 G7 C



you, \_\_\_\_\_ and there's no - thing that I won't do, I'm caught by the




Gm/Bb Am Fmaj7 G7



look \_\_\_\_\_ in your eyes. \_\_\_\_\_

*repeat to fade*





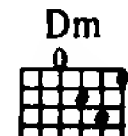
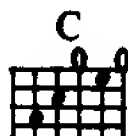
# (EVERYTHING I DO) I DO IT FOR YOU

Words and Music by  
BRYAN ADAMS, R J LANGE  
and M KAMEN

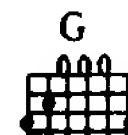

(1.) Look in - to my eyes \_\_\_\_\_ you will see \_\_\_\_\_  
 what you mean to \_\_\_\_\_ me. Search your heart, \_\_\_\_\_ search your  
 soul, \_\_\_\_\_ and when you find me there you'll  
 search \_\_\_\_\_ no more. Don't tell me it's not worth try - in'

Dm  C 

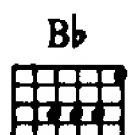
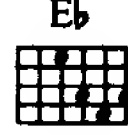
for, you can't tell me it's not worth dy - in'

Dm  C 

for. You know it's true \_\_\_\_\_ ev - ery-thing I

G  C  1.

do, I do it for\_\_ you.

2. Bb  Eb 

There's no love like your love and no

Bb  F  C 

oth - er could give more\_\_ love, there's no - where \_\_\_\_\_ un - less

G D G

you're there all the time, all the way yeah.

F

C

1. 2.

Oh you can't

Dm G

tell me it's not worth try - in' for, I can't

Dm G

help it, there's no - thin' I want more. Yeah I would

fight for you, I'd lie for you, walk the

wire for you, yeah I'd die for you. You know it's

true, ev - ery - thing I do, oh,

I do it for you.

### VERSE 2:

Look into your heart  
 You will find there's nothin' there to hide  
 Take me as I am, take my life  
 I would give it all, I would sacrifice.  
 Don't tell me it's not worth fightin' for  
 I can't help it, there's nothin' I want more  
 You know it's true, everything I do  
 I do it for you.

# FATHER FIGURE

Words and Music by  
GEORGE MICHAEL

Sheet music for the song "Father Figure" by George Michael. The music is written for piano and voice, in the key of B-flat major (two flats) and common time (C).

The score consists of four systems of piano accompaniment and one system of vocal melody.

**System 1:** Features a piano introduction with a sustained chord in the right hand and a moving bass line in the left hand. Chord diagrams for Bb2, Ab2, Bb2, and Bb2 are shown above the staff.

**System 2:** Continues the piano accompaniment with a more active right hand melody. Chord diagrams for Ab2, Bb2, and Bb2 are shown above the staff.

**System 3:** Further develops the piano accompaniment. Chord diagrams for Ab2, Bb2, and Bb2 are shown above the staff.

**System 4:** Continues the piano accompaniment. Chord diagrams for Ab2, Bb2, and Bb2 are shown above the staff.

**Vocal Melody:** The vocal line begins in the fourth system, corresponding to the lyrics: "That's all I want-ed some-thing spe-cial, some-thing".

Ab2 Bb2 Bb2

sa - cred, in your eyes. For just one mo - ment

Ab2 Bb2

to be bold and na - ked at your side.

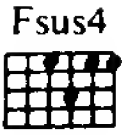
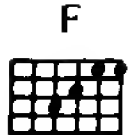
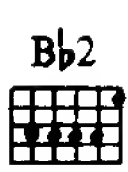
Gb2 Ab2 Bb2

Some-times I think that you nev - er un - der - stand me.

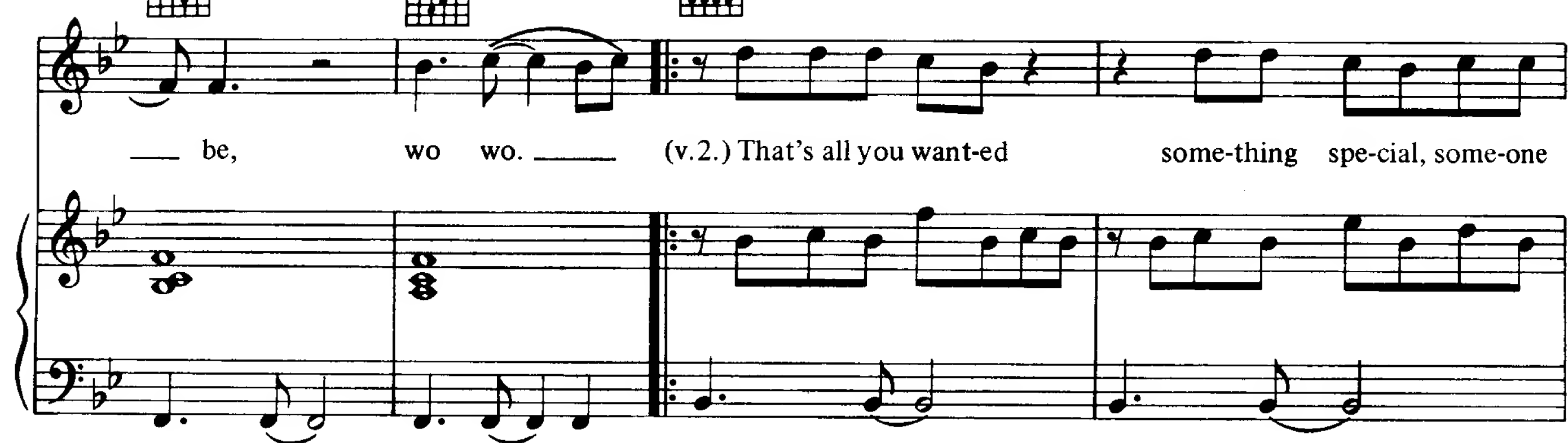
Bb2 Gb2 Ab2

May - be this time is for - ev - er, say it can



— be, wo wo. — (v.2.) That's all you want-ed some-thing spe-cial, some-one

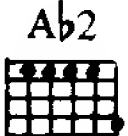
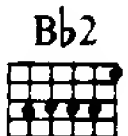







sa - cred, in your — life. — Just for one mo-ment

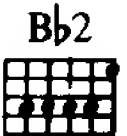


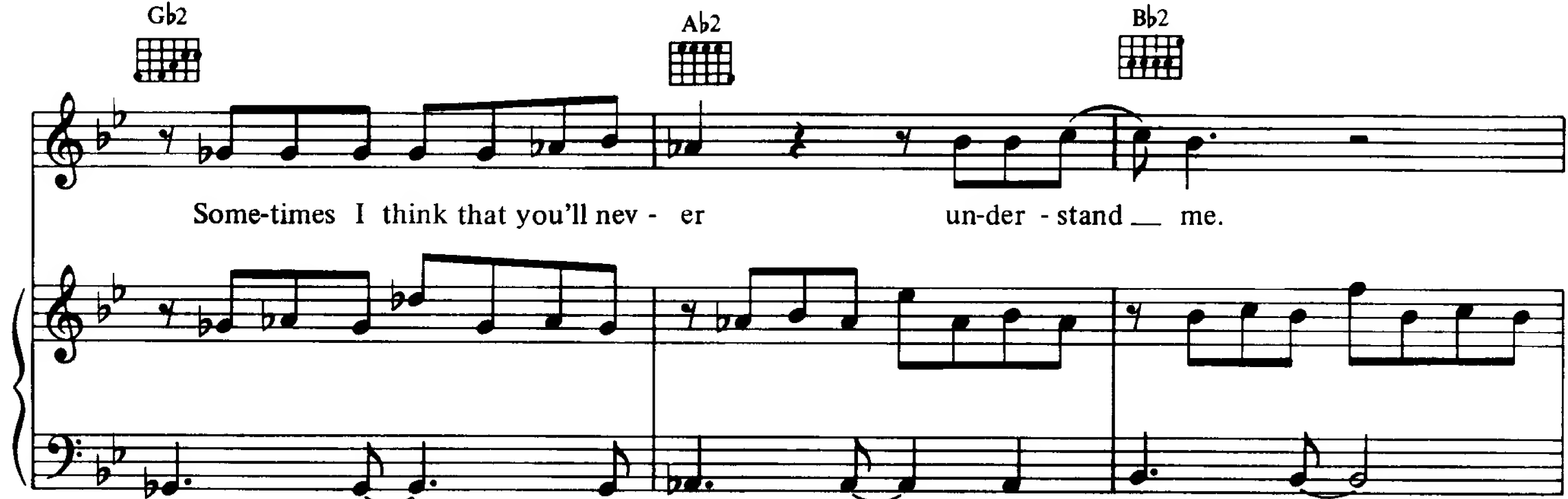
to be warm and na - ked at my — side. —

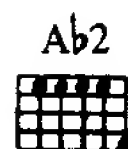






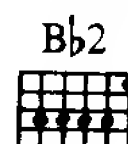
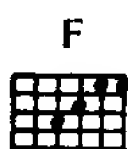
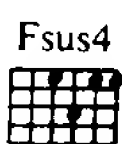
Some-times I think that you'll nev - er un-der - stand — me.



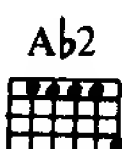


But something tells me to geth er. We'd be hap -

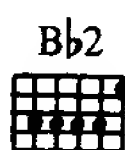
## CHORUS



py, wo wo. I will be your fa - ther fi - gure,  
(wo ba -



put your ti - ny hand in mine, I will be your preach - er teach - er,  
by, I'd love to be your dad -



an - y - thing you have in mind, I will be your fa - ther fi - gure,  
dy, it would make me ve - ry

Ab2



I have had e - nough of crime I will be the one who loves you  
hap - py, please let me)


To Coda

Bb2

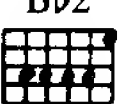


'til the end of time. —


Ab2




Bb2



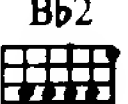
Bb2




Ab2




Bb2




Gb2



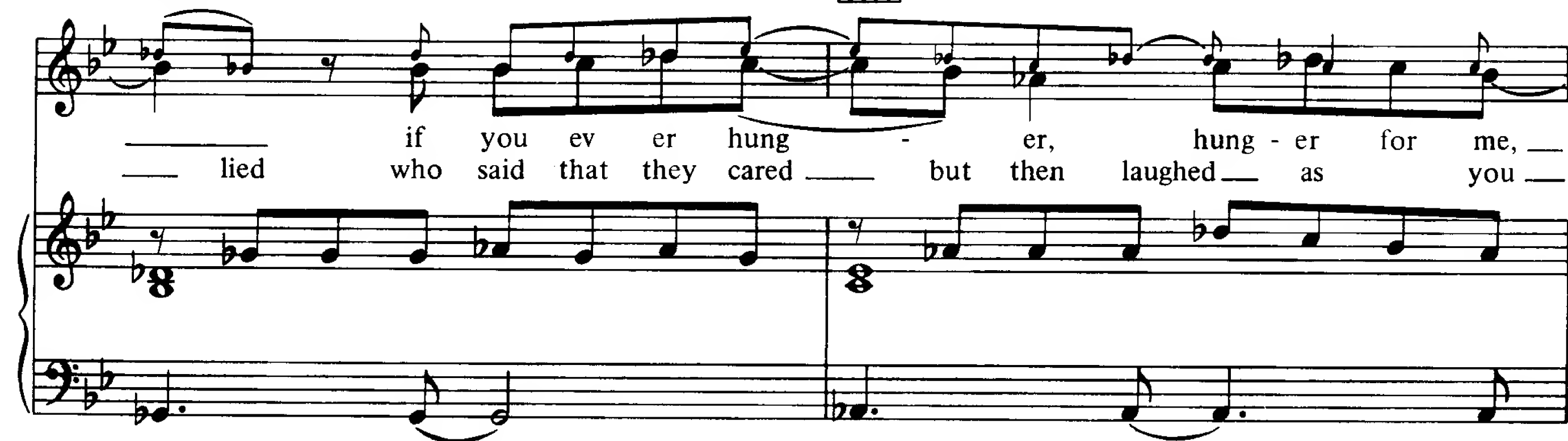
Ab2



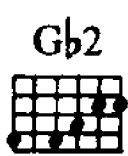
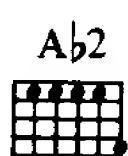
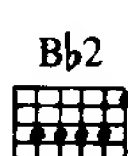
If you were the des - ert, I'll be the sea,  
So when you re - mem - ber the ones who have



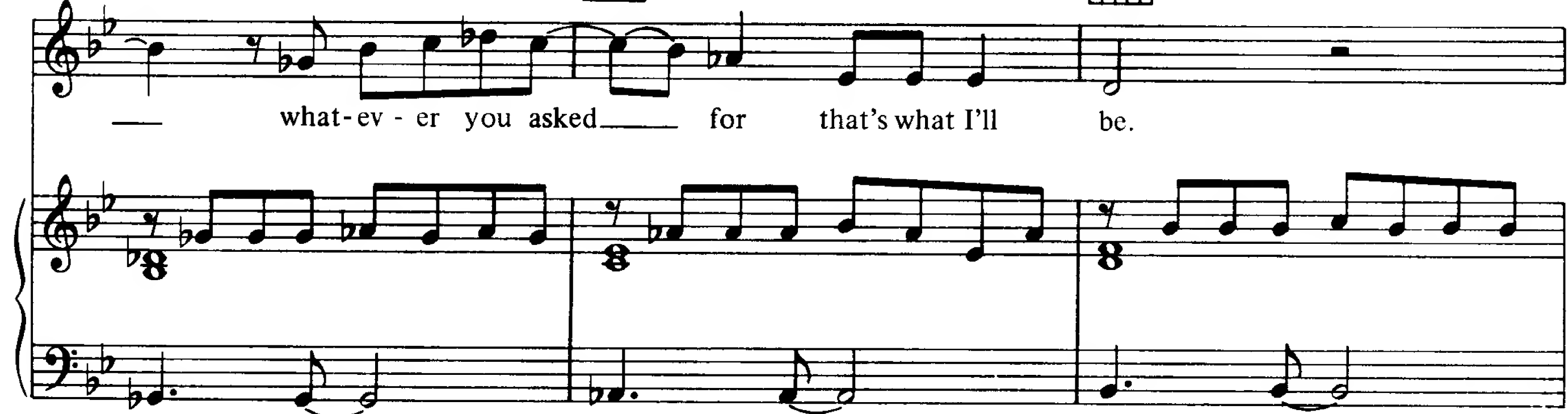

— lied if you ev er hung — er, hung - er for me, —  
 — who said that they cared — but then laughed — as you —




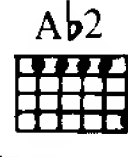
1.


— what-ev - er you asked — for that's what I'll be.

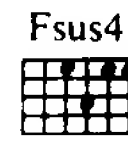
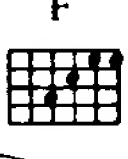


2.

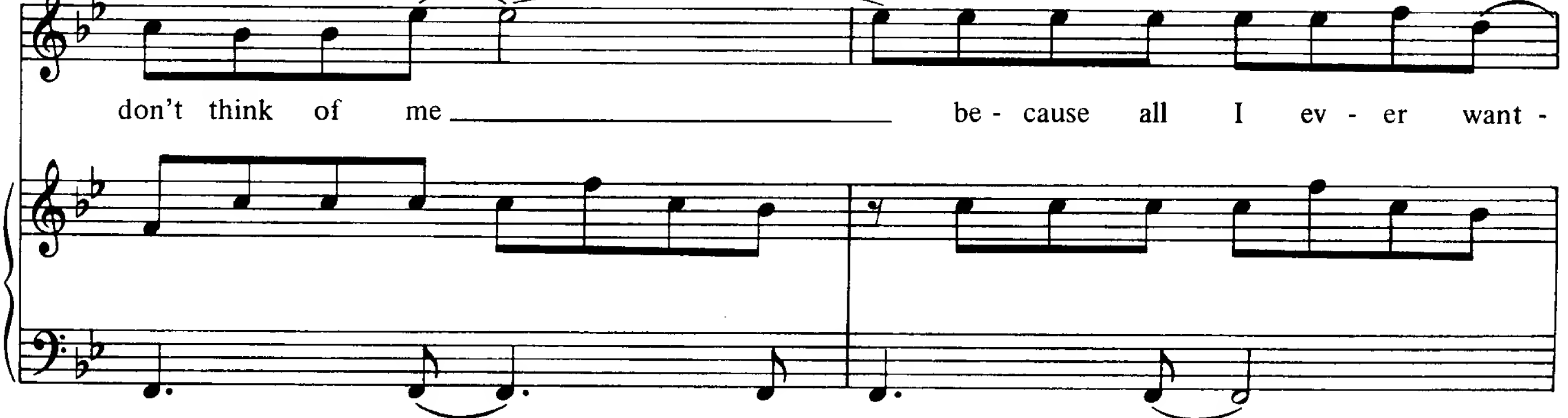



cried Beau - ti - ful Dar - ling



don't think of me — be - cause all I ev - er want -



Bb2 Ab2



ed is




Bb2 Bb2



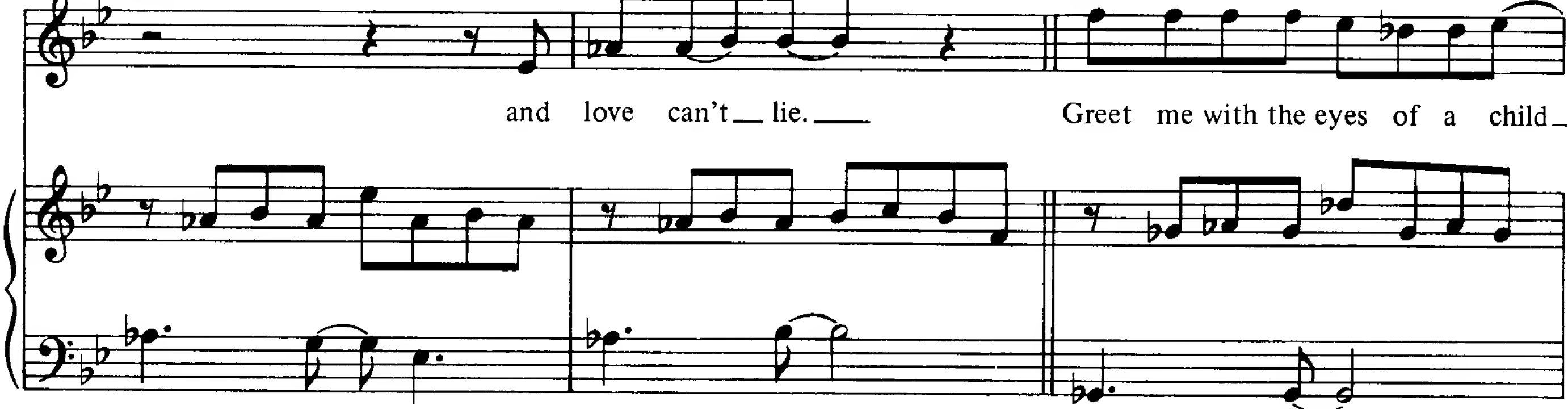
in your eyes ba - by, (baby.)



Ab2 Bb2 Gbmaj7



and love can't lie. Greet me with the eyes of a child


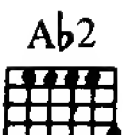
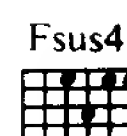


Ab2 Bb2

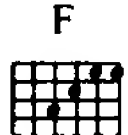
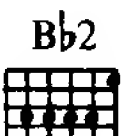


my love is al - ways tell - ing me so.



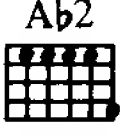
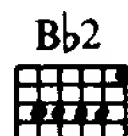




Hea-ven is a kiss and a smile \_\_\_\_\_ just hold on \_\_\_\_\_ hold on, \_\_\_\_\_ I

won't let you go \_\_\_\_\_ my ba - by.

I will be your fa-ther fig - ure, put your ti - ny hand in mine.

I will be your preach-er, teach-er, an - y - thing you have in mind, I will be your fa-ther fig - ure,




I have had e-nough of crime, so I am gon - na love you till the end \_\_\_\_\_ of



Bb2

Ab2

time.

I will be your fa - ther —

I will be your —

(I'll be your dad - dy)

{ I will be your preach-er

{ I will be the one who loves you

fa - ther \_)

1.

2.

N.C.

till the end — of time.

Abm6

Bb

rall.

**VERSE 3:**

That's all I wanted  
 But sometimes love can be mistaken  
 For a crime  
 That's all I wanted  
 Just to see my baby's blue eyes shine.  
 This time I think that my lover understands me  
 If we have faith in each other  
 Then we can be strong baby.

# HOW AM I SUPPOSED TO LIVE WITHOUT YOU

37

Words and Music by  
MICHAEL BOLTON and DOUG JAMES

Moderately

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Moderately' and 'smoothly mp'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (Bb and Eb). The vocal melody enters in the second system with the lyrics: 'I could hard-ly be-lieve\_\_ it when I I'm too proud for cry - in', did- n't'. The piano accompaniment continues with a steady eighth-note pattern. The third system shows the vocal melody continuing with the lyrics: 'heard the news\_\_ to - day, come here to\_\_ break-down. I had to come\_\_ and set it straight\_\_ from you.. It's just a dream of mine\_\_ is com-ing to\_\_ an end..'. Above the vocal line, three guitar chord diagrams are provided: F/A, Eb/G, and Ebm/Gb. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand.

*smoothly*  
*mp*

Bb

I could hard-ly be-lieve\_\_ it when I  
I'm too proud for cry - in', did- n't

F/A

0

7

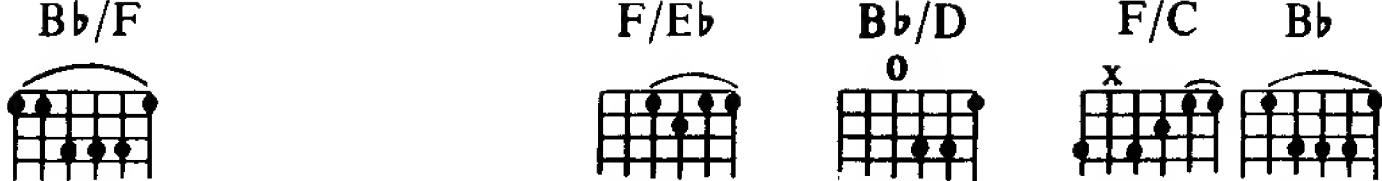
heard the news\_\_ to - day,  
come here to\_\_ break-down.

7

I had to come\_\_ and set it straight\_\_ from you..  
It's just a dream of mine\_\_ is com-ing to\_\_ an end..


7

B $\flat$ /F F/E $\flat$  B $\flat$ /D F/C B $\flat$



They said you were leav - in', some-one's  
And how can I blame\_ you when I

F/A E $\flat$ /G E $\flat$ m/G $\flat$  B $\flat$ /F




swept your heart\_ a - way. From the look up - on\_ your face, I see it's  
build my world\_ a-round the hope that one day we'd\_ be so much more than

C/E F $\sharp$ sus4 F/E $\flat$  Dm7 B $\flat$ /D



true. \_ friends.\_ So tell me all a - bout it, tell me 'bout the plans you're mak -  
Now, I don't wan - na know the price I'm gon - na pay for dream-

E $\flat$ maj7 B $\flat$ /D Cm7 Gm7 Dm7 E $\flat$  F $\sharp$ sus4 F7



in', ing, tell me one thing more\_ be - fore I go. \_ } Tell me  
ev - en now it's more\_ than I can take. \_ }

Ebmaj7      F/Eb      Dm7      Gm7      Ebmaj7      F/Eb

how am I — sup-posed — to live — with-out — you,      now that I've been lov - in' you — so

*f*

Dm7      Bb7sus4      Bb7      Ebmaj7      F/Eb      Dm7      Gm7

long. ——— How am I — sup-posed — to live — with - out — you      and

Cm7      Bb/D      Ebmaj7      Fsus4      F/G      Gm7      Cm7      Bb/D      Ebmaj7      Fsus4

how am I — sup-posed — to car-ry on —      when all that I've — been liv - in' for — is

1. Ebmaj7      F/Eb      Dm7      D7-9      2. Bb      Bb/D

gone.      gone.

*mp*

E $\flat$ F $\sharp$ sus4G $\flat$ m7

F/A

B/F $\sharp$ F $\sharp$ F $\sharp$ /E

Now,

D $\sharp$ m7 6fr. B/D $\sharp$  x0 Emaj7 B/D $\sharp$  x0

I don't wan - na know the price\_ I'm gon - na pay\_ for dream - ing,

C $\sharp$ m7 4fr. G $\sharp$ m7 4fr. B/D $\sharp$  x0 C $\sharp$ m7 4fr. F $\sharp$ sus4 E/F $\sharp$  D $\sharp$ m7 x 00 6fr.

now that your\_ dream has come true. Tell me

Emaj7 F $\sharp$ /E D $\sharp$ m7 6fr. G $\sharp$ m7 4fr. Emaj7 F $\sharp$ /E

how am I\_ sup - posed\_ to live\_ with-out \_ you now that I've been lov - in' you\_ so

D#m7 6fr. B7sus4 2fr. B7 Emaj7 F#/E

long. ————— How am I — sup-posed — to live — with —

D#m7 6fr. G#m7 4fr. C#m7 4fr. B/D# x0 Emaj7

out — you and how am I — sup-posed — to car - ry on —

F#sus4 F#/G# x G#m7 4fr. C#m7 4fr. B/D# x0 Emaj7 F#sus4

when all that I've — been liv - in' for — is

Emaj7 F#/E D#m7+5 x 6fr. C#m7 4fr. B(addC#) x 4fr.

gone. —

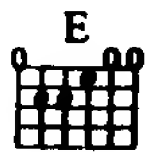
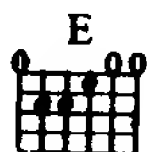
*mp* *rit.*



# I WANT TO BREAK FREE

Words and Music by  
JOHN DEACON

Medium beat

I Want To Break Free. \_\_\_\_\_ 1. I Want To Break

## VERSES



Free.  
(2.) love.  
(3.) on.

I Want To Break Free from your lies. You're so  
I've fal - len in love for the first time; and  
I can't get used to liv-ing with - out, liv-ing with-out,

E A



self - sa - tis - fied. I don't need \_\_\_\_\_ you.  
 this time I know it's for real. \_\_\_\_\_  
 liv - ing with - out you by my side. \_\_\_\_\_

I've got to break  
 I've fal - len in  
 I don't want to live a -

E B




free. \_\_\_\_\_  
 love, \_\_\_\_\_  
 - lone. \_\_\_\_\_

yeah.  
 hey.

God knows. \_\_\_\_\_  
 God knows. \_\_\_\_\_  
 God knows. \_\_\_\_\_

A E



*To Coda*

God knows, I Want To Break \_ Free.  
 God knows, I've fal - len in \_ love.  
 Got to make it on my \_

1. I've fal - len in

2 E7 B A



It's strange, but it's true, \_\_\_\_\_ hey,

B A

I can't get ov - er the way you love me like you do. — But I

C#m F#sus4 F# A B

have to be sure when I walk out that door. — Oh, how I want to be

C#m B A B C#m B

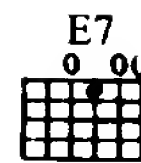
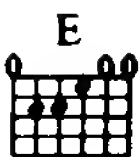
free, ba - by. Oh, how I want to be free. — Oh, —

A B E

— how I Want to Break — Free. — 3. But life still goes

*D.S. al Coda*

CODA



own.

So ba - by can't you

B



B



see

I've got to break

free.

I've got to break free.

Repeat for fade  
(vocal ad lib)

I Want To Break

Free.

Yeah.

# I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

Words and Music by  
JIM STEINMAN

**Moderately fast**

**D**

*mf*

**D/E** **D/F#** **D/A**

**A(no3rd)** **D** **Asus/E**

**Slower, somewhat freely (Tempo II)**

And I would do an - y - thing \_ for love.

*rall.*

**Asus** **D** **A/D** **G/D**

I'd run right in - to hell and back. I would do

D Asus/E Asus

an - y - thing \_ for love. I'll nev - er lie to you and

D A/D G(add9)/D Bm

that's a fact. But I'll nev - er for - get \_ the way you

F#m/A G(add9) A

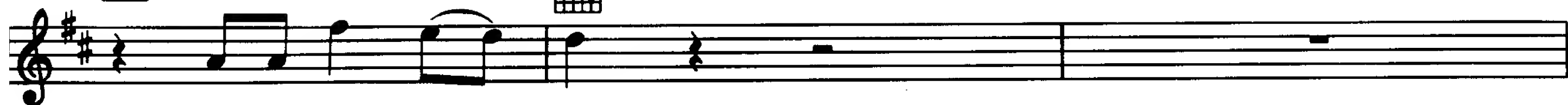
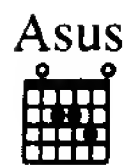
feel right now, \_ oh \_ no, no \_ way. And I would do

D Asus/E D/A A G(add9)

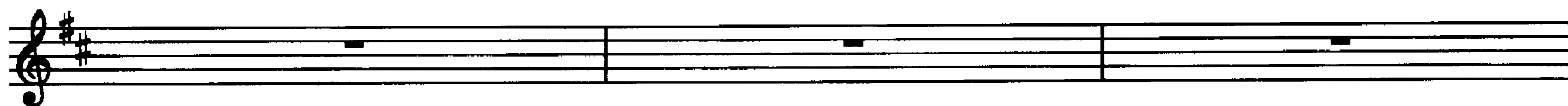
an - y - thing \_ for love, but I won't do \_ that.



## Tempo I



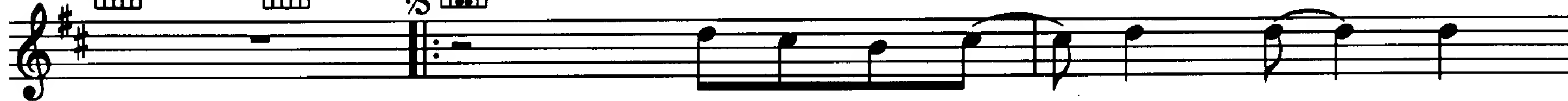
No, I won't do \_\_\_ that.



Gmaj7



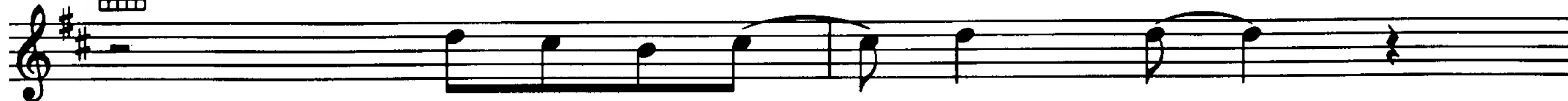
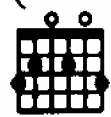
Bm



Some days it don't \_\_\_ come eas - y,  
Some nights you're breath - ing fire,  
Some days I pray \_\_\_ for si - lence,



G(add9)



some days it don't \_\_\_ come hard. \_\_\_  
some nights you're carved \_\_\_ in ice. \_\_\_  
some days I pray \_\_\_ for soul. \_\_\_





Some days it don't come at all and  
Some nights are like noth - ing I've ev - er  
Some days I just pray to the God of



1 2, 3

these are the days that nev - er end. \_  
seen be - fore or will a - gain. \_  
Sex and Drums. and Rock 'n Roll. \_



May - be I'm cra - zy, but it's cra - zy and it's \_  
May - be I'm lone - ly, and that's all I'm qual - i - fied to \_

(Half-time feel)



true. I know you can save me. No one else can  
be. There's just one and on - ly, the one and on - ly

Bm



Asus



A



Em



save me now — but you.  
prom - ise I — can keep.

As long as the plan -  
As long as the wheels.

(End half-time feel)

C#dim7



— ets are turn - ing,  
— are turn - ing,

as long as the stars —  
as long as the fires —

are burn - ing,  
are burn - ing,

G



A7



as long as your dreams — are com - ing true,  
as long as your prayers — are com - ing true,

you bet - ter be - lieve —  
you bet - ter be - lieve —

Tempo II

D



Gsus2



Asus



— it that I would do  
— it that I would do

an - y - thing — for love.  
an - y - thing — for love

Oh, I would do  
and you know it's true and

molto rall.

# PURPLE RAIN

Words and Music by  
PRINCE

Slowly

B $\flat$ sus2

Gm7(addC)

F

E $\flat$  (addF)

3fr.

B $\flat$ sus2

Gm7(addC)

I nev - er meant 2 cause u an - y sor - row.

**F** **E $\flat$ (addF)** 3fr.

I nev - er meant 2 cause u an - y pain.

*sim.*

**B $\flat$ sus2** **Gm7(addC)**

I on - ly want - ed 2 one time see u laugh - ing. I

**F** **B $\flat$**  Tacet

on - ly want to see u laugh - ing in the pur - ple\_ rain. Pur - ple rain, pur - ple rain..

**E $\flat$ (addF)** 3fr. **B $\flat$  sus2**

Pur - ple rain, pur - ple rain.\_

Gm7(addC) F

Pur - ple rain, pur - ple rain. — I

on - ly want - ed 2 see u bath - ing in the pur - ple —

Bb Tacet Bbsus2

rain. I nev - er want - ed to be your — week - end - lov - er.

Gm7(addC) F

I on - ly want - ed 2 be some kind — of friend. —



**E $\flat$ (addF)** **B $\flat$ sus2**

Ba - by, I could nev - er steal u — from an - oth - er.

**Gm7(addC)** **F**

It's such a shame our

**B $\flat$**  **E $\flat$ (addF)** **Tacet**

friend - ship had 2 — end. Pur - ple rain, pur - ple rain. —

**B $\flat$ sus2**

Pur - ple rain, pur - ple rain. —

Gm7(addC) F

Pur - ple rain, pur - ple rain. — I

on - ly want 2 see u un - der - neath the pur - ple —

Bb Bbsus2

Tacet

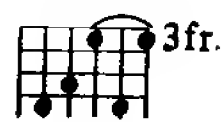
rain. Hon - ey, I know, I know, I know times r chang - ing. —

*f*

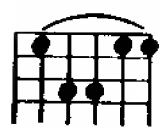
Gm7(addC) F

It's time we all reach out 4 some-thing new. —

Eb(addF)

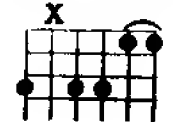


Bb sus2

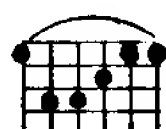


U say u want a lead - er,

Gm7(addC)

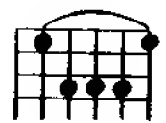


F



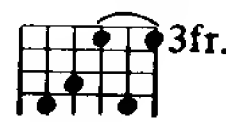
but u can't seem 2 make up your mind. — I think u bet - ter close it, and let me guide u —

Bb



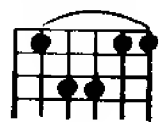
Tacet

Eb(addF)

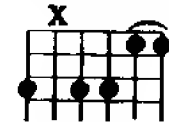


2 the pur - ple rain, Pur - ple rain, pur - ple rain. —

Bb sus2



Gm7(addC)



Pur - ple rain, pur - ple rain. — Pur - ple rain, pur - ple rain. —

F

First system, measures 1-2. Treble clef has a whole rest. Bass clef has a whole note F chord. Chord diagram for F is shown above the treble staff.

I on - ly want 2 see u, — on - ly want 2 see u — in the pur - ple rain. —

Second system, measures 3-4. Treble clef has a melodic line with eighth notes. Bass clef has a whole note F chord. Time signature changes to 2/4 at the end of measure 4.

Bb Tacet Bb sus2 Gm7(addC)

Third system, measures 5-7. Treble clef has whole rests. Bass clef has a whole note Bb chord, then a whole note Bb sus2 chord, then a whole note Gm7(addC) chord. Chord diagrams are shown above the treble staff.

F Eb (addF) 3fr. Bb sus2

Fourth system, measures 8-11. Treble clef has a melodic line with eighth notes. Bass clef has a whole note F chord, then a whole note Eb (addF) chord, then a whole note Bb sus2 chord. Chord diagrams are shown above the treble staff.

# STAND BY ME

69

Words and Music by  
BEN E KING, JERRY LEIBER  
and MIKE STOLLER

Moderato

When the night has come and the land is dark, And the moon — is the

on-ly — light we'll see — No I won't be a-fraid, No — I won't be a

-fraid Just as long — as you stand, — stand by me So, dar-ling, dar-ling

Chords: F, Dm, Bb, C7, Gm7, C7, F, C7, F, Dm, Bb, C7, Gm7, C7, F, F

The image shows a musical score for the song "Stand by Me". It consists of three staves. The top staff is the vocal melody in treble clef, with lyrics "stand by me, Oh, stand by me, Oh,". The middle staff is the piano accompaniment in treble clef, featuring chords and melodic lines. The bottom staff is the bass line in bass clef, with chord symbols "F" and "Dm" indicated below it. The music is in 4/4 time and the key signature has one flat (B-flat).

stand, \_\_\_\_\_ stand by me, stand by me, \_\_\_\_\_ If the

B $\flat$  C7 Gm7 F C7

sea that we look up - on Should tumble and fall, Or the

F Dm

moun - tain \_\_\_\_\_ should crum - ble \_\_\_\_\_ in the sea \_\_\_\_\_ I won't

B $\flat$  C7 Gm7 F C7

First system of the musical score. The vocal line (treble clef) contains the lyrics: "cry, I won't cry, No \_\_\_\_\_ I won't shed a tear Just as". The piano accompaniment (grand staff) features a bass line with chords F and Dm. The melody is in G major, with a key signature of one sharp (F#).

cry, I won't cry, No \_\_\_\_\_ I won't shed a tear Just as

F Dm

Second system of the musical score. The vocal line contains the lyrics: "long \_\_\_\_\_ as you stand, \_\_\_\_\_ stand by me So, dar-ling, dar-ling". The piano accompaniment features a bass line with chords Bb, C7, Gm7, C7, and F. The melody continues in G major.

long \_\_\_\_\_ as you stand, \_\_\_\_\_ stand by me So, dar-ling, dar-ling

Bb C7 Gm7 C7 F

Third system of the musical score. The vocal line contains the lyrics: "stand by me, Oh, stand \_\_\_\_\_ by me, Oh, stand \_\_\_\_\_". The piano accompaniment features a bass line with chords F, Dm, and Bb. The melody continues in G major.

stand by me, Oh, stand \_\_\_\_\_ by me, Oh, stand \_\_\_\_\_

F Dm Bb

Fourth system of the musical score, including a first ending. The vocal line contains the lyrics: "stand by me, stand by me. \_\_\_\_\_ When the stand by me. \_\_\_\_\_". The piano accompaniment features a bass line with chords C7, Gm7, F, C7, and F. The first ending is marked with a bracket and the number 1, leading to a double bar line. The second ending is marked with a bracket and the number 2, leading to a repeat sign. The melody continues in G major.

stand by me, stand by me. \_\_\_\_\_ When the stand by me. \_\_\_\_\_

C7 Gm7 F C7 F



# TAKE IT TO THE LIMIT

Words and Music by  
RANDY MEISNER, DON HENLEY  
and GLENN FREY

Moderately slow (♩ = ♪)

Tacet

*mf* with pedal throughout

All a -

lone spend at the end of the eve - ning, and the bright lights have  
all your time mak - ing mon - ey, you can spend all your

fad - ed to blue. I was think - ing 'bout a wom - an who might have  
love mak - ing time. If it all fell to piec - es to -

loved me, and I nev - er knew. You know I've  
mor 3 - row, would you still be mine? And when you're

Am 3 G G/F C/E

G/D C<sup>o</sup> F

al - ways been a dream - er (spent my life run - ning 'round), and it's so hard to  
look - ing for your free - dom (no - bod - y seems to care), and you can't find the

C<sup>o</sup> F

change (can't seem to set - tle down); but the dreams I've seen  
door (can't find it an - y - where), when there's noth - ing to be -

Dm F F/G

late - ly keep on turn - ing out and burn - ing out and  
lieve in still you're com - ing back, you're run - ning back, you're

G F/G G F C<sup>o</sup>

turn - ing out the same. } So put me on a high - way and  
com - ing back for more. }

show me a sign, and take it to the lim - it one more time.

You can time.

Take it to the lim - it, take it to the lim - it,

take it to the lim - it one more time.

# THREE TIMES A LADY

75

Words and Music by  
LIONEL RICHIE

Moderately ♩ = 76

Ab 4th fret

*mp*

Thanks shared for the my times dreams, that you've my giv - en me, — my pains. —

Ab 4th fret (Gb Bass) Fm

*mp*

C7+ (E Bass) Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass)

the mem-'ries are all in my mind. —  
You've made my life worth liv - ing

Fm C7+ (E Bass) Ab 4th fret

for. And now that we've  
And if I had to

Ab 4th fret (Gb Bass) Fm C7+ (E Bass)

come live to the end of our rain-bow,  
my life o - ver a - gain - dear,

Ab 4th fret (Gb Bass) Ab 4th fret (Gb Bass) Fm

there's some-thing I must say out loud.  
I'd spend each and ev-'ry mo - ment with you.

C7+ (E Bass) Ab 4th fret (Gb Bass) Eb (G Bass)

1. 2. You're once, twice,  
3. Instrumental

Gb Db (F Bass) Bbm7

three times a la - dy. And I love

Ab 4th fret Eb (Db Bass)

you. Yes, you're once,

Ab 4th fret Eb (G Bass) Gb

twice, three times a

Db (F Bass) Bbm7 Ab 4th fret

la - dy, and I love you.

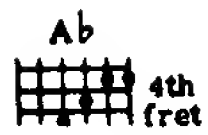

3

3


Ab Eb Eb (Db Bass) Eb (C Bass)


To Coda

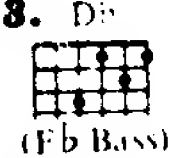
I love

you.


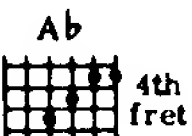




2. You've  
 3. When

You're


Yes, you're once, — twice, —

**Coda**  
*f*





Gb Db (F Bass) Bbm7  
 three times a la - dy I  
 love you, I love  
 you. 8va -  
*f* *poco rit.*

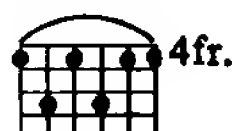
(When) we are together  
 The moments I cherish.  
 With ev'ry beat of my heart.  
 To touch you, to hold you  
 To feel you, to need you  
 There's nothing to keep us apart.

## VOGUE

Words and Music by  
MADONNA CICCONE  
and SHEP PETTIBONE

Moderate dance beat

A $\flat$ 7sus4



The first system of musical notation for 'Vogue'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in 4/4 time, with a key signature of three flats. The piano part features a steady eighth-note bass line and a melody in the right hand. The first measure of the piano part is marked with a mezzo-forte (mf) dynamic.

The second system of musical notation for 'Vogue'. It continues the vocal and piano parts from the first system. The piano part features a steady eighth-note bass line and a melody in the right hand. The first measure of the piano part is marked with a mezzo-forte (mf) dynamic.

E $\flat$ 7sus4



A $\flat$ 5



The third system of musical notation for 'Vogue'. It continues the vocal and piano parts from the second system. The piano part features a steady eighth-note bass line and a melody in the right hand. The first measure of the piano part is marked with a mezzo-forte (mf) dynamic. The vocal line includes the lyrics: "What you look-in' at?— Vogue, Vogue, Vogue."

Vogue,

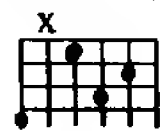
Vogue, Vogue.

Ab 4fr. No chord

Look a - round, ev - 'ry-where you turn is heart-ache, it's ev - 'ry - where that you go. —  
All you need is your own im - ag - i - na - tion, so use it, that's what it's for. —

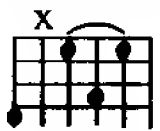
You try ev - 'ry-thing you can to es - cape  
Go in-side, for your fin - est in - spir - a tion;

Eb7sus4/Ab



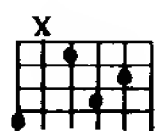
the pain of life that you know. — When all — else fails, — and you  
 your dreams will o - pen the door. — It makes — no diff - 'rence if you're

Ab(addBb)

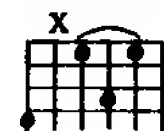


long to be — some-thing bet - ter then you are to - day. —  
 black or white, — if you're a boy or a girl. — If the

Eb7sus4/Ab

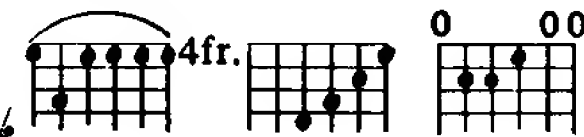


Ab(addBb)

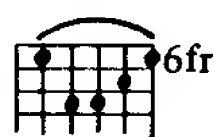


I know a place where you can get a - way, — it's called a dance floor and here's what —  
 mu-sic's pump - in', it will give you new life. — You're a su-per star, yes, that's what —

Abm7 Gbmaj7 Fb



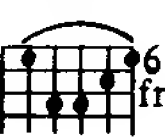
Ebm



Abm7 Gbmaj7 Fb



Ebm



— it's for, — so } Come on, Vogue, — let you bod-y  
 you are, — you know it.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

{move—  
groove—} to the mu - sic, hey, hey,— hey. Come on, Vogue,—

To Coda

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm 1. Abm7 Gbmaj7 Fb Ebm

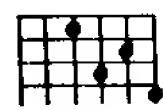
let you bod-y go— with the flow,— you — know you — can do it.

2. Abm7 Gbmaj7 Fb Ebm Ab7sus4

— know you — can do it. Beau - ty's where you find — it, — not —

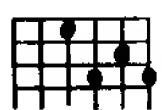
— just where — you bump and grind — it. Soul is in the —

Eb7sus4

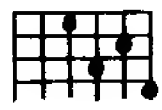


mu - sic - al, — that's — where I feel so beau - ti - ful, —

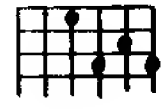
Eb7



Eb7sus4



Eb7

D.S.  $\frac{3}{4}$  al Coda

mag - ic - al. Life's a ball so get up on the dance — floor. —

— know you — can do it, do it. Vogue, Vogue.

Ab5



Eb5



Ab5



Eb5



Beau - ty's where you find it. Move — to the mu - sic. Vogue,

N.C. Ab5 Eb5

4fr. 6fr. N.C.

Vogue. Beau-ty's where you find it. Go — with the flow. —

N.C.

Spoken: Greta Garbo and Monroe, Deitrich and DiMaggio Marlon Brando, Jimmy Dean,

on the cover of a magazine. Grace Kelly, Harlow, Jean; picture of a beauty queen.

Abm7 Gbmaj7 Fb Ebm

4fr. 00 6fr.

Gene Kelly, Fred Astaire, Ginger Rodgers dance on air. They had style, they had grace,



Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Rita Hayworth gave good face. Lauren, Katherine, Lana too, Bette Davis; we love you.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Ladies with an attitude, fellas that were in the mood. Don't just stand there, let's get to it.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Strike a pose, there's nothing to it. Vogue, Vogue.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm  
 Vogue, Vogue. Ooh, \_\_\_\_\_

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— you've got to let your bod-y move — to the mu - sic.

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

Ooh, — you've got to let your bod-y go —

Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm Abm7 Gbmaj7 Fb Ebm

— with the flow. — Oh, — you've got to:

Abm7

N.C.

Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue, Vogue.

# WE HAVE ALL THE TIME IN THE WORLD

Words by HAL DAVID  
Music by JOHN BARRY

**Moderately**

The musical score is written for piano and voice. It begins with a piano introduction in A major, 4/4 time, marked 'Moderately' and 'mp'. The introduction features a melody in the right hand with triplets and a steady bass line in the left hand. The vocal melody enters in the second system, with lyrics 'We Have All The Time In The World, Time e-nough for'. The piano accompaniment continues with a steady bass line and chords in the right hand. The third system contains the lyrics 'life to un - fold all the pre-cious things love has in store. We have'. The fourth system contains the lyrics 'all the love in the world; If that's all we'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'mp' and 'mf'. Chord symbols (A, F#m, C#m7, Em, Bm, E7) are placed above the vocal line to indicate the harmonic structure.

**Chords:** A, F#m, C#m7, Em, Bm, E7

**Lyrics:**  
We Have All The Time In The World, Time e-nough for  
life to un - fold all the pre-cious things love has in store. We have  
all the love in the world; If that's all we

Bm E7 A

have, you will find we need noth-ing more. \_\_\_\_\_ Ev - 'ry

C Bb F Fmaj7 Bb

step of the way will find us \_\_\_\_\_ with the

Ab Db E7+5 E7 A

cares of the world far be-hind us. \_\_\_\_\_ We Have All The

F#m C#m7 Em F#m Bm7

Time In The World just for love, noth - ing more, noth - ing less, on - ly

1. A F#m7 Bm7 E7 2. A F#m Amaj7

love. \_\_\_\_\_ We Have love. \_\_\_\_\_

rit.

# WONDERFUL TONIGHT

Words and Music by  
ERIC CLAPTON

Moderately

G  
x000

D/F#  
x0

C  
000

*mf*

D  
0

G  
x000

D/F#  
x0

It's late in the eve - ning;  
We go to a par - ty,  
It's time to go home — now,

C  
000

D  
0

G  
x000

she's won - d'ring what clothes — to wear. —  
and ev - 'ry - one turns — to see —  
and I've got an ach - ing head. —

She puts on her make -  
this beau - ti - ful la -  
So I give her the car —

up  
dy  
— keys,

and brush - es her long — blonde hair. —  
is walk - ing a - round — with me. —  
and she helps me to bed. —

And then she asks — me,  
And then she asks — me,  
And then I tell — her,

"Do I look all right?"  
"Do you feel all right?"  
as I turn out the light, —

And I say, "Yes, you look won - der - ful — to - night."  
And I say, "Yes, I feel won - der - ful — to - night."  
I say, "My dar-ling, you are won - der - ful — to - night."

1. G

To Coda

The musical score is written for guitar and piano. The guitar part is in the key of D major, indicated by two sharps (F# and C#) on the treble clef. The piano accompaniment is in the same key. The score is divided into four systems, each with a guitar staff and a piano staff. The lyrics are written below the guitar staff. Chord diagrams are provided for the guitar part, showing fingerings for various chords. The lyrics are: "I feel", "won - der - ful", "be - cause I see", "the love", "light in", "your", "eyes.", "Then the won - der", "of it all", "is that you", "just don't", "re - al - ize", "how much", "I love", "you.".

D

2. G

I feel

won - der - ful be - cause I see the love light in your

Fm

C

D

eyes. Then the won - der of it all is that you

C

D

G

just don't re - al - ize how much I love you.



D. S.  $\frac{3}{4}$  al Coda

Coda

Oh, my dar - ling, you are

won - der - ful to - night."

rit.

# WUTHERING HEIGHTS

Words and Music by  
KATE BUSH

Very slowly (with expression)

## VERSE

Out on the wind-ing, win-dy moors we'd roll and fall in green. You had a tem-per, like my jea-lous-y-

A F E C# A F

Too hot, too gree - dy, How could you leave me, when I need-ed to I'm com-ing back love, cru - el Heath - cliff,

E C# A F

pos-sess — you? I hat - ed you, I loved you too, my one — dream, my on - ly mas - ter

E C# Ab

Oh! It gets dark, it gets lone - ly, — On the oth - er side — from you. —

F E C#

*D.S. (with repeats) al Coda*

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♣ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

Bad dream in the night,  
Too long I roam in the night,  
They told me I was go-ing to lose the fight  
I'm com-ing back to his side to put it right.

*mf*

Ebm7 Gb Fsus4 Ebm7 Gb Fsus4

Leave be-hind my to Wuth-er-ing, Wuth-er-ing, Wuth-er-ing Heights, Heath-

Ebm7 Gb Fsus4

## REFRAIN

cliff, It's me I'm Cath-y, I've come home and I'm so cold, let me in your-

*f*

Gb Ebm7 Ab7 Db Gb Ab7

win-dow Heath - win-dow

1 2 To Coda

Db Gb Db Gb A

Oh! It gets dark, it gets lone - ly, — On the oth-er side — from you. —

F E C#

*D.S. (with repeats) al Coda*

I pine — a lot, I find — the lot — falls through with-out — you. —

A F E C#

♣ CODA

Oh! — Let me have it, — let me grab — your soul — a - way. —

Bbm Ab Gb Ebm Db

*TO REFRAIN and repeat till fade*

You know — it's me, — Cath - y. — Heath-

Bbm Gb Bbm

# 7 SECONDS

97

Words and Music by  
CAMERON McVEY, NENEH CHERRY,  
JONATHAN SHARP and YOUSSEU N'DOUR

(♩ = 78)

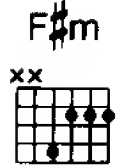
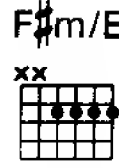
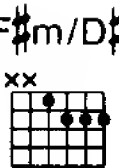

F#m F#m/E F#m/D# F#m/D F#m F#m/E F#m/D# F#m/D

Male Vox

Bul ma seen bul ma djiss ma di re nga fook ni mann xa-mu ma li nee ka thi

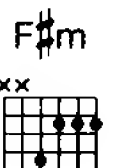
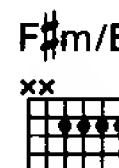
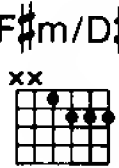

sa ma suul ak thi gui naw Ba-gu-ma ku ma xool daal di ne yaaw Li nee-ka thi yaaw mo

The musical score is written for guitar, piano, and male voice. The key signature is F# major (three sharps: F#, C#, G#) and the time signature is 4/4. The tempo is marked as (♩ = 78). The guitar part features a series of chords: F#m, F#m/E, F#m/D#, F#m/D, F#m, F#m/E, F#m/D#, and F#m/D. The piano accompaniment consists of a steady bass line in the left hand and a more melodic line in the right hand, often using triplets. The male voice part has lyrics in English and Fula. The lyrics are: 'Bul ma seen bul ma djiss ma di re nga fook ni mann xa-mu ma li nee ka thi' and 'sa ma suul ak thi gui naw Ba-gu-ma ku ma xool daal di ne yaaw Li nee-ka thi yaaw mo'. The score is divided into three systems, each with guitar chords, piano accompaniment, and male vocals.

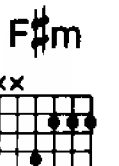
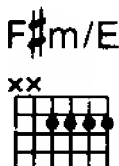
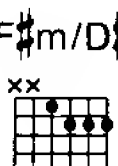
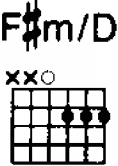
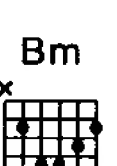





Female Vox

— neek thi man Li — neek thi man mooy — di len ja - pa - le — No-thing can move

— us we should be mov-ing from the ones who prac-tice wick-ed charms — for the son and the stone

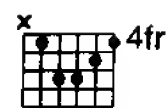






— bad to the bone man is not e - vil ev - en when it's born. — And when a child is born



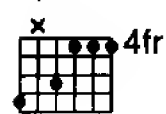

in-to this world it has — no con-cept of the tone — the skin is liv - ing in.. It's not a



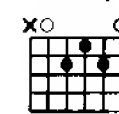


Male/Female Vox

G#m/B

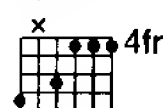


Amaj7

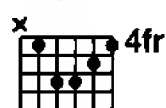


se-cond Se-ven Se-conds a - way\_ just as long as I stay\_\_\_\_\_ I'll be wait -

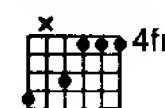
G#m/B



C#m

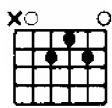


G#m/B

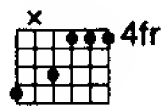


- ing It's not a se-cond Se-ven Se-conds a - way\_ just as long as I

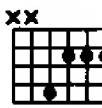
Amaj7



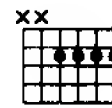
G#m/B



F#m

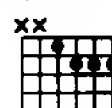


F#m/E

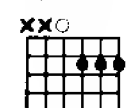


stay\_\_\_\_\_ I'll be wait - ing I'll be wait - ing

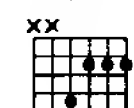
F#m/D#



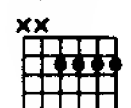
F#m/D



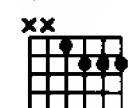
F#m



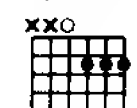
F#m/E



F#m/D#



F#m/D



I'll be wait - ing.





  
 Male Vox

J'as - su - me les rai - sons\_ qui nous poussent de chan - ger tout\_





  
 J'ai - me - rai qu'on ou - blie leur cou - leur pour\_ qu'ils es - per - ent





  
 Beau-coup de sen - ti-ments de race qui\_ font qu'ils deses-pe - rent (Je veux que les portes soient grandement ouvertes)



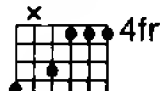
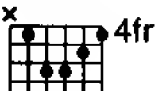
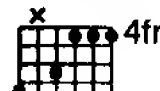


  
 Pour qu'ils puissent parler de leurs peines de leurs joies Pour qu'on leur file des informations chan - ger\_ qui ne devisent pas)

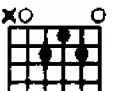
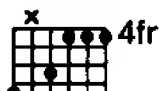

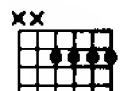
Male/Female Vox

**C#m**  **G#m/B**  **Amaj7** 

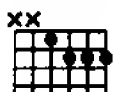
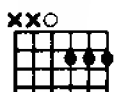

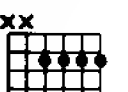

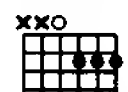
— Se-ven Se - conds a - way — just as long as I stay — I'll be wait -

**G#m/B**  **C#m**  **G#m/B** 

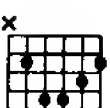
- ing It's not a se- cond Se-ven Se - onds a - way — just as long as I

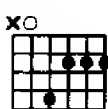
**Amaj7**  **G#m/B**  **F#m**  **F#m/E** 

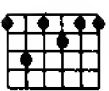
stay — I'll be wait - ing I'll be wait - ing

**F#m/D#**  **F#m/D**  **F#m**  **F#m/E**  **F#m/D#**  **F#m/D** 

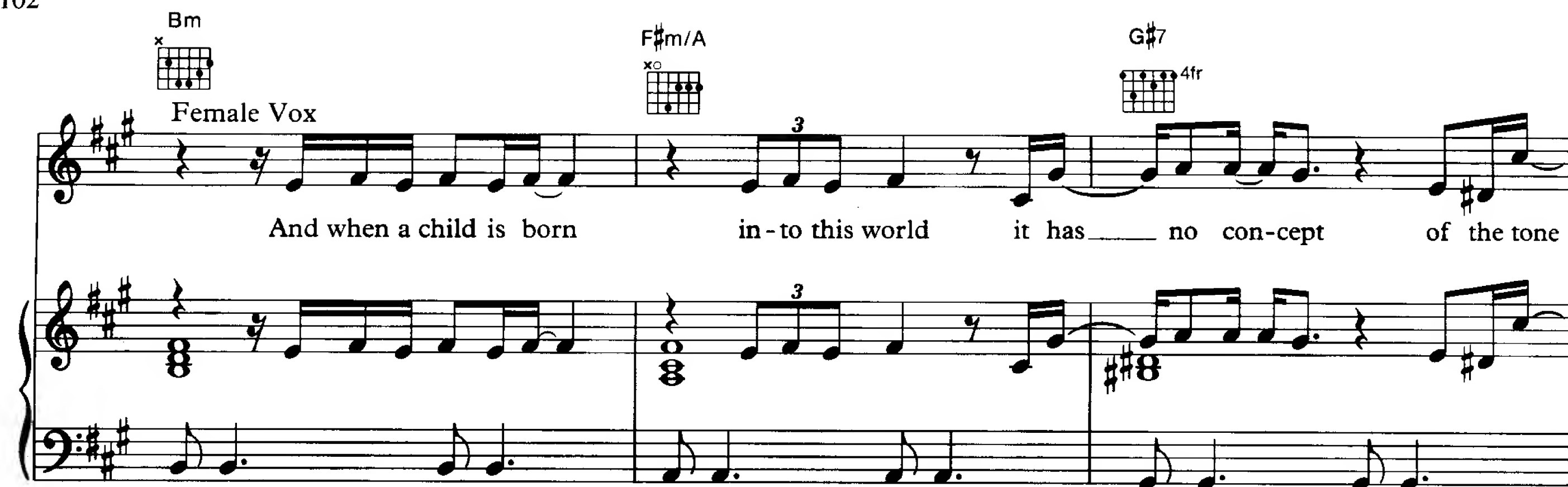
I'll be wait - ing.

Bm  Female Vox

F#m/A  3

G#7  4fr

And when a child is born in-to this world it has \_\_\_\_\_ no con-cept of the tone



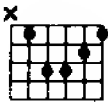
C#m  4fr

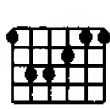
A  7fr

Male Vox

\_\_\_\_\_ the skin\_\_\_\_\_ is liv - ing in\_\_\_\_\_ and there's a mil - lion\_\_\_\_\_ voi -



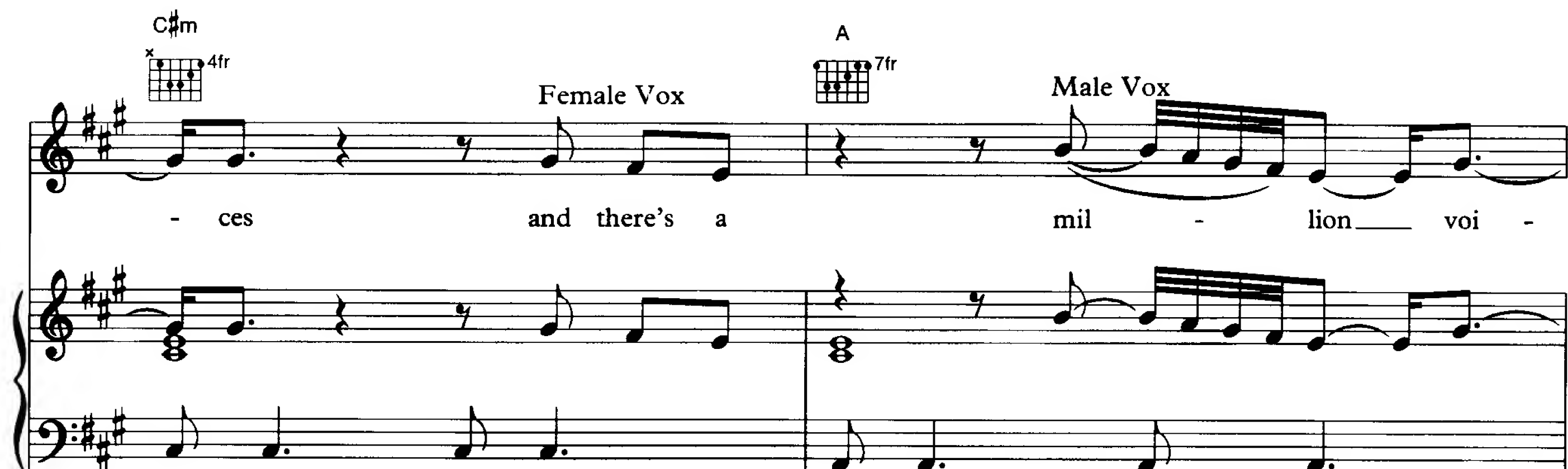
C#m  4fr

A  7fr

Female Vox

Male Vox

- ces and there's a mil - lion\_\_\_\_\_ voi -



G#7  4fr

Female Vox

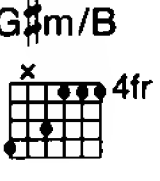
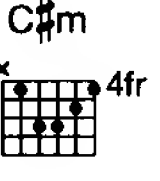
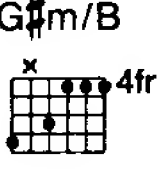
- ces to tell\_\_\_\_\_ you what she should be think - ing so\_\_\_\_\_ you bet-ter so-ber up\_\_\_\_\_ for just a




 C#m  
 G#m/B  
 Amaj7  
 Male/Female Vox

se - cond.      Se - ven Se - conds a - way \_      just as long as I stay \_      I'll be wait -



 G#m/B  
 C#m  
 G#m/B

- ing      It's not a se - cond      Se - ven Se - conds a - way \_      just as long as I



 Amaj7  
 G#m/B

stay \_      I'll be wait - ing.      It's not a

*repeat ad lib. to fade*



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End Of The Road  
Heal The World  
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Rhythm Is A Dancer  
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Music  
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